

ENGL 052 Section 001

FYS: Computers and English Studies

TR 11:00-12:15

Instructor: Anderson, D.

Maximum Enrollment: 24

Session:

SPRING 2016

ABOUT THE SEMINAR:

This seminar explores ways that technology reshapes the study of literature and the ways writers compose. It emphasizes lessons in how to read and write about literary works, exploring how definitions of literature change as we consider not only fiction, poetry, and drama, but also music, art, and film. We also look at what it means to compose in the twenty first century, exploring blogging, podcasts, playlists, collages, videos, as well as familiar written forms. Class activities will feature some lecture, more discussion, and lots of project-based work.

ABOUT THE INSTRUCTOR:

Daniel Anderson has been teaching computer-assisted composition courses for two decades. His work occupies the intersections of technology, teaching, and publication. He has developed award winning Web-based software for writing instruction and has published multiple books devoted to teaching and studying writing and literature. He has taught First Year Seminar courses at UNC'CH since the inception of the FYS program. He directs the Studio for Instructional Technology and English Studies at Carolina and the Carolina Digital Humanities Initiative. His interests include teaching writing through the use of emerging communication media such as the World Wide Web and guiding students as they work together to investigate and create resources for studying literature.

ENGL 057 Section 001

FYS: Future Perfect: Science Fictions and Social

TR 8:00-9:15

Instructor: Curtain, T.

Maximum Enrollment: 24

Session:

SPRING 2016

PREREQUISITES:

*First-year students only.

REGISTRATION PROCEDURES:

*First-year students who are not enrolled in a fall 2015 FYS will register online when their registration appointment begins.

*First-year students who enrolled in a Fall 2015 FYS will be able to enroll in a spring 2016 FYS beginning Monday, November 16.

ABOUT THE SEMINAR:

Will humans go extinct? If so, how? What are the ethical questions involved in human disappearance? How do humans themselves contribute to the possibilities, and what can be done to postpone the inevitable? This seminar will tackle some sobering (and, quite frankly, exciting and interesting) questions by reading cultural and scientific works that address human disappearance. We will read both science and fiction to think about the core concerns of the class. Our texts will include works ranging from *Alien* to the classic 1950s tale *A Canticle for Leibowitz*, from Danny Boyle's *28 Days Later* to Cormac McCarthy's *The Road*. We will ask some fundamental questions about what it means to be human, how we imagine our societies and cultures to work (and not work), and what these texts and questions might tell us about how we are to live now. Students will read novels and short stories, watch movies and TV shows, and read scientific and philosophical papers that deal with human extinction. Students will also be required to write a paper and complete an original research project at the end of term that they will share with the rest of the class.

ABOUT THE INSTRUCTOR:

Tyler Curtain is a theorist with the Department of English and Comparative Literature. He teaches graduate and undergraduate courses in theory, as well as courses in science fiction and fantasy. Professor Curtain is a member of the executive committee of the Discussion Group on Science Fiction and Utopian and Fantastic Literature of the Modern Language Association. He will be the group's President in 2016-2017.

ENGL 059 Section 001

FYS: *Black Masculinity and Femininity*

MWF 11:15-12:05

Instructor: Avilez, G.

Maximum Enrollment: 24

Session:

SPRING 2016

PREREQUISITES:

*First-year students only.

REGISTRATION PROCEDURES:

*First-year students who are not enrolled in a fall 2015 FYS will register online when their registration appointment begins.

*First-year students who enrolled in a Fall 2015 FYS will be able to enroll in a spring 2016 FYS beginning Monday, November 16.

ABOUT THE SEMINAR:

This first year seminar will use literature, film, and popular culture to explore different expressions of masculinity and femininity in the African American and Black diasporic context. Students will evaluate how artists use gender and sexuality for social critique and artistic innovation.

ABOUT THE INSTRUCTOR:

GerShun Avilez received his Ph.D. in English from the University of Pennsylvania, where he also earned a Graduate Certificate in Africana Studies. He has taught at Yale University and held the Frederick Douglass Post-doctoral Fellowship at the University of Rochester. He is a cultural studies scholar who specializes in contemporary African American literature and visual culture and 20th century American literature in general. His teaching extends to the literature of the Black Diaspora. Much of his scholarship explores how questions of gender and sexuality inform artistic production. He also works in the fields of political radicalism, spatial theory, and legal studies.

His book *Radical Aesthetics & Modern Black Nationalism* is forthcoming from the University of Illinois Press in 2016 as a part of "The New Black Studies" Series. The book investigates how Black nationalist rhetoric impacted African American artistic experimentation in the late 20th and 21st centuries through an examination of drama, novels, poetry film, and visual art. He is at work on a new book-length project on Black sexuality and artistic culture as well as shorter projects on (1) rethinking 20th century African American literary history and (2) temporality in contemporary drama. Throughout his work and teaching, he is committed to studying a wide variety of art forms, including, drama, fiction, non-fiction, film, poetry, visual and performance art, ethnography, and comic books.

ENGL 063 Section 001

FYS: *Banned Books*

TR 11:00-12:15

Instructor: Curtain, T.

Maximum Enrollment: 24

Session:

SPRING 2016

PREREQUISITES:

*First-year students only.

REGISTRATION PROCEDURES:

*First-year students who are not enrolled in a fall 2015 FYS will register online when their registration appointment begins.

*First-year students who enrolled in a Fall 2015 FYS will be able to enroll in a spring 2016 FYS beginning Monday, November 16.

ABOUT THE SEMINAR:

This course will focus on issues of intellectual freedom and censorship, with particular attention to the ways in which these issues are racialized.

ABOUT THE INSTRUCTOR:

Tyler Curtain is a theorist with the Department of English and Comparative Literature. He teaches graduate and undergraduate courses in theory, as well as courses in science fiction and fantasy. Professor Curtain is a member of the executive committee of the Discussion Group on Science Fiction and Utopian and Fantastic Literature of the Modern Language Association. He will be the group's President in 2016-2017.

Honors Carolina students register online when their registration appointment begins. Other students register online beginning November 16.

This discussion course will examine the attempts to dismantle the Raza studies curriculum in Tucson, Arizona. Rather than analyze texts that have been subject to individual censorship attempts, we will devote our attention to a case study of texts that have been targeted as a group. We will begin the semester by contextualizing the controversy surrounding the Raza studies curriculum in the Tucson Unified School District. To this end, we will examine the relation between the passage of House Bill 2281 and Senate Bill 1070 in the year 2010. We will investigate the connection between House Bill 2281, which, among other things, prohibits schools from having classes that "are designed primarily for pupils of a particular ethnic group" and "advocate ethnic solidarity," and Senate Bill 1070, which states that "where reasonable suspicion exists that the person is an alien who is unlawfully present in the United States, a reasonable attempt shall be made, when practicable, to determine the immigration status of the person." We will read articles and watch a documentary about the efforts to rid Tucson of its ethnic studies classes--and particularly its Mexican American studies classes--and the efforts to keep these courses in schools. We will devote the bulk of the semester to reading texts from the Raza studies curriculum in question, and we will put these texts in conversation with the charges leveled against the program.

FIRST YEAR STUDENTS ONLY.

Laura Halperin is an Assistant Professor in the Department of English and Comparative Literature and the Program in Latina/o Studies at the University of North Carolina at Chapel Hill. She is affiliated with the Department of American Studies and the Curriculum in Global Studies, and she is the Academic Director of the Scholars & Latino Initiative. Her first book, *Intersections of Harm: Narratives of Latina Deviance and Defiance*, published by Rutgers University Press as part of the American Literatures Initiative Series, examines representations of psychological, physical, and geopolitical harm in contemporary Latina novels and memoirs. Her next book will investigate experiences Latinas/os have with the U.S. educational system.

In this section of English 87, students will reflect on a startling feature of Jane Austen's career: her most popular novel, *Pride and Prejudice* (1813), was quickly followed by her least popular, the problematic *Mansfield Park* (1814). What happened? Our shared investigation will be founded on (1) careful reading of the novels; (2) exploration of real-life analogues to Austen's situations and characters; (3) discerning the Regency literary conventions that Austen uses and ignores; and (4) discovering what readers, then and now, have expected of heroines, as registered in these two novels' literary and cinematic afterlives.

This research-exposure course meets the General Education requirement for VP (Visual and Performing Arts).

Print texts include: Jane Austen, *Mansfield Park*; Jane Austen, *Pride and Prejudice*; Jo Baker, *Longbourn*; Paula Byrne, *Belle: The Slave Daughter and the Lord Chief Justice*; and Elizabeth Inchbald, *Lovers' Vows*. Cinematic texts include: *Mansfield Park*, dir. Rozema (1999); *Pride and Prejudice*, dir. Leonard (1940); and *Belle*, dir. Asante (2013).

Assignments: Your semester-long research project will be disseminated in several forms:

- 1) a fifteen-page paper (45% of your grade);
- 2) a ten-minute oral presentation for the class (25% of your grade);
- 3) an exhibition label explaining a Regency-era book (25% of your grade), which you may submit to the 2016 Jane Austen Summer Program; and
- 4) robust, thoughtful class participation (5% of your grade).

About the instructor: Jeanne Moskal specializes in the British Romantic Period, in travel writing, and in religion and literature. She is an award-winning teacher and academic mentor.

This course focuses on reading and writing biography, but with a special emphasis on the relationship between a person and a place that is significant to his or her life story. We will concentrate on persons and places in Chapel Hill, including the UNC Campus and the town of Carrboro. We will be reading and viewing models of biographical forms, including books and film. You will be creating a final project around a person/place of your own choosing, from any field or profession. The person can be from any time in history, past and present (yes, you may decide to create a biography of a living person). For example, you might select someone like Pauli Murray, an African-American lawyer and activist, featured in the Special Collections at Wilson Library, or a celebrity like Dean Smith, beloved coach. You might choose someone associated with UNC, like the scientist Elisha Mitchell, or the writer, Thomas Wolfe. Or you might start with a place, like the Old Chapel Hill Cemetery or the debating room or "dialectic chamber" in New West on campus and discover a person whose life story is connected to it. The possibilities are vast and rich so that you can easily find someone linked to your own interests or major. You will learn about the history and art of composing biography, which in this contemporary moment, can be multimedia projects that include forms like video, photography, etc. along with traditional writing. In your role as biographer, you will be taught how to undertake research that will support your project. Through a guided research process, you will assemble an archive of materials from which to compose your biography. No special experience is needed; you will be taught the tools for composing digital media as needed. Students from every major are welcome.

FIRST YEAR STUDENTS ONLY.

Although she is an English professor, Jane Danielewicz is curious about almost all fields, from plant biology and architecture, to American history and literature. She can't help but live the life of the mind and is a passionate reader, writer, and teacher. At UC Berkeley, her graduate education focused on linguistics and literacy, writing and rhetoric. Professor Danielewicz's work at UNC continues in this vein. She investigates the nature of written language, the teaching of writing, and forms of creative non-fiction. Her special interest is in life-writing, particularly the study of contemporary American memoir. She is proud to have been named the Richard Grant Hiskey Distinguished Professor in Research and Undergraduate Teaching. She has twice received the J. Carlyle Sitterson Freshman Teaching Award and has a particular affinity for working with first-year students. She enjoys creating assignments that tempt students to push the envelope and try something new, especially to conduct research in their fields. An associate professor in the department of English and Comparative Literature, she also directs the Writing in the Disciplines Program. Professor Danielewicz has recently finished a book, *How to Do Things with Memoir*, which talks about how memoirs are not simply interesting narratives but act to solve social problems or produce new ways of understanding the world.

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ENGL 089H Section 002***FYS: Special Topics: Literature and Mobility*****TR 9:30-10:45****Instructor: Dore, F.****Maximum Enrollment: 24****Session:****SPRING 2016**

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From Scotty's wandering on the streets of San Francisco in Alfred Hitchcock's *Vertigo* to Oedipa Maas's obsessive California trek in *The Crying of Lot 49*, postwar filmmakers and authors frequently employ the allegory of the lost driver on the road. The Federal Aid Highway Act of 1956 provided 25 billion dollars to create 41,000 miles of interstate highways over the next twenty years. In this course, we will examine the contemporary problem Jack Kerouac's *On the Road* famously encapsulated when it was published in 1957: what happens to literary meaning in an age of unprecedented mobility? In the early 1960s the cultural critic Marshall McLuhan argued that highways and technology were shrinking space by decreasing the amount of time between points on the globe. In such an environment, postwar critics suggested, Americans became ungrounded, and literature was becoming outmoded as film and popular music came to dominate. This course examines the contemporary American novel in this context. Should we understand the American novel as a "literature of exhaustion," to use the novelist's John Barth's term? Do Flannery O'Connor's novel-like short stories exhibit a need for brevity in a world in which novels no longer seem to fit? Does the contemporary novel's obsession with rock and roll--in writing by John Jeremiah Sullivan, Jonathan Lethem, and Dana Spiotta, to name a few--indicate that the novel has at last caved in, has become a media form in its own right? Or is it the reverse: has the novel's staying power allowed literature to dominate even in a media-saturated present? Our goal in answering all of these questions will be to analyze changes to the novel form as highways and other technological developments altered the American cultural landscape.

FIRST YEAR STUDENTS ONLY.

Associate Professor of English and Comparative Literature, Florence Dore joined the UNC faculty in 2010. She is the author of one book and several articles, and she was founding editor of the books series "Post45" at Stanford University Press. She is currently completing *Novel Sounds* for the series, on novels written in the U.S. South during the 1950s and a new popular form known as rock and roll.

ENGL 120 Section 001***British Literature, Medieval to 18th Century*****TR 9:30-10:45****Instructor: Geil, M.****Maximum Enrollment: 35****Session:****SPRING 2016**

Required of English majors. Survey of medieval, Renaissance, and neoclassical periods. Drama, poetry, and prose.

ENGL 120 Section 002***British Literature, Medieval to 18th Century*****MWF 10:10-11:00****Instructor: O'Neill, P.****Maximum Enrollment: 35****Session:****SPRING 2016**

Required of English majors. Survey of medieval, Renaissance, and neoclassical periods. Drama, poetry, and prose.

ENGL 120 Section 003***British Literature, Medieval to 18th Century*****MWF 12:20-1:10****Instructor: Wolfe, J.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course, required for English majors and primarily designed for them, provides an overview of major authors and works from the first four hundred years of English literature (ca. 1350-1750), from Chaucer and the Gawain poet, via More, Spenser, and Donne, through Milton and Pope. Emphasis in lectures and discussion sections will include the evolution of literary styles and genres (epic, romance, tragedy, amorous and devotional lyric, satire, the essay), the imitation and transformation of key literary and rhetorical conventions, and methods for the study of literary texts (formal, historical, and various interdisciplinary approaches). Writing assignments (usually three short essays and a research exercise) will acquaint students with the different methods for constructing literary arguments.

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th Century</i>	TR 9:30-10:45
Instructor: Stern, K.	Maximum Enrollment: 22	Session: SPRING 2016

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th Century</i>	MWF 1:25-2:15
Instructor: Reinert, T.	Maximum Enrollment: 22	Session: SPRING 2016

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature. Survey of Romantic, Victorian, and Modern Periods.

ENGL 121 Section 003	<i>British Literature, 19th and Early 20th Century</i>	MWF 12:20-1:10
Instructor: Cooper, P.	Maximum Enrollment: 22	Session: SPRING 2016

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 006	<i>British Literature, 19th and Early 20th Century</i>	TR 3:30-4:45
Instructor: Lithgow, H.	Maximum Enrollment: 22	Session: SPRING 2016

This course (or ENGL 150) is required of English majors. In this seminar focused on British literature from the 1790s to the 1930s, students learn methods of literary study and writing about literature, and explore the challenges and benefits of trying to categorize literary works in terms of broad labels like "Romantic," "Victorian" and "Modernist." This course will make you a stronger and more informed reader of British (and to some degree also American) literature written after 1800. After taking it, you'll be able to identify the literary period and origins even of texts you've never seen before, based only on your knowledge of the literary movements we investigate here. Course requirements include several writing assignments, three formal essays, two exams, a presentation and active participation in class discussions.

ENGL 123 Section 002	<i>Introduction to Fiction</i>	TR 2:00-3:15
Instructor: Current, C.	Maximum Enrollment: 35	Session: SPRING 2016

Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 124 Section 001	<i>Contemporary Literature</i>	mwf 9:05-9:55
Instructor: TF AK JW	Maximum Enrollment: 35	Session: SPRING 2016

The literature of the present generation.

ENGL 124 Section 002	<i>Contemporary Literature</i>	MW 3:35-4:50
Instructor: TF AK JW	Maximum Enrollment: 35	Session: SPRING 2016

The literature of the present generation.

ENGL 125 Section 001	<i>Introduction to Poetry</i>	MWF 12:20-1:10
Instructor: McAbee, L.	Maximum Enrollment: 35	Session: SPRING 2015

A course designed to develop basic skills in reading poems from all periods of English and American literature.

ENGL 126 Section 002	<i>Introduction to Drama</i>	mwf 10:10-11:00
Instructor: Govjian, Ani.	Maximum Enrollment: 35	Session: SRPING 2015

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 001	<i>Writing about Literature</i>	tr 3:30-4:45
Instructor: Smith, R.	Maximum Enrollment: 35	Session: SPRING 2016

Course emphasizes literature, critical thinking, and the writing process. Students learn how thinking, reading, and writing relate to one another by studying poetry, fiction, drama, art, music, and film.

ENGL 128 Section 001	<i>Major American Authors</i>	TR 3:30-4:15
Instructor: Frost, L.	Maximum Enrollment: 35	Session: SPRING 2016

A study of approximately six major American authors drawn from Emerson, Thoreau, Hawthorne, Melville, Stowe, Whitman, Clemens, Dickinson, Chesnutt, James, Eliot, Stein, Hemingway, O'Neill, Faulkner, Hurston, or others.

ENGL 129 Section 001	<i>Literature and Cultural Diversity</i>	MWF 1:25-2:15
Instructor: Cohen, M.	Maximum Enrollment: 35	Session: SPRING 2016

Novels, short stories, and essays read through the lens of race, ethnicity, and religion. Analysis of works by James Baldwin, Sandra Cisneros, Yiyun Lee, Nathan Englander, and Mohsin Hamid.

ENGL 129 Section 002	<i>Literature and Cultural Diversity</i>	mwf 9:05-9:55
Instructor: O'Shaughnessy	Maximum Enrollment: 35	Session: SPRING 2016

This course is largely a study of perceptions and perspectives. It will examine first the well-documented European views of Native Americans presented in historical accounts and on artists' canvases, views which tell us as much about Europeans as they do about Natives. Then it will sample the explosion of perspectives presented by Native American novelists, poets, short story writers, and film makers whose voices, having been ignored for centuries, eloquently provide alternative views of themselves and of America. Because art is not produced in a vacuum, the course will also explore political, social, and cultural issues which have influenced each group's perception of the other.

- Texts:
- Erdrich, Tracks (ISBN: 0060972459)
 - Alexie, The Lone Ranger and Tonto Fistfight in Heaven (ISBN: 0802141676)
 - McNickle, The Surrounded (ISBN: 0826304699)
 - Welch, Fool's Crow (ISBN: 0140089373)
 - Rowlandson, The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson. (ISBN: 0939218208)
 - Humphries, Nowhere Else in Earth (ISBN: 0141002069)

ENGL 129 Section 003 *Literature and Cultural Diversity* **MW 3:35-4:50**
Instructor: TF GG MD AB **Maximum Enrollment: 35** **Session: SPRING 2016**

Novels, short stories, and essays read through the lens of race, ethnicity, and religion. Analysis of works by James Baldwin, Sandra Cisneros, Yiyun Lee, Nathan Englander, and Mohsin Hamid.

ENGL 129 Section 004 *Literature and Cultural Diversity* **TR 8:00-9:15**
Instructor: TF GG MD AB **Maximum Enrollment: 35** **Session: SPRING 2016**

Novels, short stories, and essays read through the lens of race, ethnicity, and religion. Analysis of works by James Baldwin, Sandra Cisneros, Yiyun Lee, Nathan Englander, and Mohsin Hamid.

ENGL 129 Section 005 *Literature and Cultural Diversity* **TR 5:00-6:15**
Instructor: TF GG MD AB **Maximum Enrollment: 35** **Session: SPRING 2016**

Novels, short stories, and essays read through the lens of race, ethnicity, and religion. Analysis of works by James Baldwin, Sandra Cisneros, Yiyun Lee, Nathan Englander, and Mohsin Hamid.

ENGL 129 Section 006 *Literature and Cultural Diversity* **TR 9:30-10:45**
Instructor: Crystall, E. **Maximum Enrollment: 35** **Session: SPRING 2016**

How does it feel to be a problem? Repression, resistance, and reparation

This discussion-based class brings together a series of social texts -- literary, filmic, critical, historical -- that respond to, comment upon, and struggle with key events in 21st century "America." The exploration of race, ethnicity, class, gender, sexuality, and nationality and how they are structured by institutions and social relations and informed by cultural beliefs will enable us to understand how we participate in and interact with these structures, how we are defined by them, how we create them, and how we can critique and change them. Graded work: 3-4 papers, two exams, and group oral presentations. Texts include: *Arab in America* by Toufic El-Rassi; *The Muslims are Coming*; Michelle Alexander's *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*; *Harvest of Empire: A History of Latinos in America*; and articles, poems, and music by June Jordan, Allan Johnson, Kamau Bell, Isabel Wilkerson, Bob Marley, Suheir Hammad, Rebel Diaz, & Ta-Nehisi Coates, among others.

ENGL 130 Section 001 *Introduction to Fiction Writing* **MW 3:35-4:50**
Instructor: Naumoff, L. **Maximum Enrollment: 18** **Session: SPRING 2016**

Sophomores only. A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories.

ENGL 130 Section 002 *Introduction to Fiction Writing* **TR 11:00-12:15**
Instructor: Durban, P. **Maximum Enrollment: 18** **Session: SPRING 2016**

Sophomores only. A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories.

ENGL 130 Section 003	<i>Introduction to Fiction Writing</i>	TR 12:30-1:45
Instructor: Gingher, M.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories.

ENGL 130 Section 004	<i>Introduction to Fiction Writing</i>	TR 3:30-4:45
Instructor: Simpson, B.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories.

ENGL 131 Section 001	<i>Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: Shapiro, A.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 002	<i>Introduction to Poetry Writing</i>	MW 5:00-6:15
Instructor: White, R.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 003	<i>Introduction to Poetry Writing</i>	TR 8:00-9:15
Instructor: Olzmann, M.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 004	<i>Introduction to Poetry Writing</i>	TR 12:30-1:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: SPRING 2016

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 132H Section 001***First Year Honors: Introduction to Fiction Writing*****TR 11:00-12:15****Instructor: Kenan, R.****Maximum Enrollment: 15****Session:****SPRING 2016**

This course is a collective, collaborative exploration of the processes and techniques of fiction, through close observation and discussion of about three dozen stories, and the writing of eight to ten short exercises dealing with the elements of fiction (setting, characterization, dialogue, point of view, etc.) and, later in the term, one short story (2,000-5,000 words). There is a midterm examination and a critical paper. The class is a seminar, a workshop with both written and oral critiques of student works required, and students can expect an atmosphere that is lively and encouraging as we investigate the imaginative craft of fiction.

FIRST YEAR HONORS CAROLINA STUDENTS ONLY.

RANDALL KENAN is the author of a novel, *A Visitation of Spirits*; two works of non-fiction, *Walking on Water: Black American Lives at the Turn of the Twenty-First Century* and *The Fire This Time*; and a collection of stories, *Let the Dead Bury Their Dead*. He edited and wrote the introduction for *The Cross of Redemption: The Uncollected Writings of James Baldwin*. Among his awards are a Guggenheim Fellowship, the North Carolina Award, and the American Academy of Arts and Letters' Rome Prize. He is associate professor of English and Comparative Literature at UNC-Chapel Hill.

ENGL 133H Section 001***First Year Honors: Introduction to Poetry Writing*****MW 3:35-4:50****Instructor: Calvocoressi, G.****Maximum Enrollment: 15****Session:****SPRING 2016**

In this class we'll be thinking about every aspect of the poem. What inspires us to write them, how do we start? And, most importantly, how can a deep understanding of poetic craft help us to make rigorous and muscular poems from the raw material of our lives and vision? We will look at the work of established poets to help us increase the power of our own. We will think about traditional forms as an invitation to our own urgent, necessary and deeply contemporary work. More than anything poetry is a conversation that's been happening over millennia. We will endeavor to find where we fit in and where and how we are blazing our own path. This is an Honors class so students will be expected to be actively engaged in their own work and the work of their peers. As such, each student will be paired with another member of the class as a Primary Reader. Primary Readers will write letters to each other throughout the term as means of thinking about how we talk (even at the beginning of our poetic lives) about the arc of another writer's poems and poetic pursuits.

FIRST YEAR HONORS CAROLINA STUDENTS ONLY.

Gabrielle Calvocoressi is the author of *The Last Time I Saw Amelia Earhart* and *Apocalyptic Swing*, which was a finalist for the LA Times Book Prize. Her poems have been featured in *The New York Times*, *The Washington Post*, *Boston Review*, and *The Paris Review*, among others. She is currently work on a third book of poems entitled, *Rocket Fantastic* and on a non-fiction project entitled, *Unfinished Portrait*. She is the Senior Poetry Editor at the *Los Angeles Review of Books* and teaches in creative writing at The University of North Carolina Chapel Hill, where she is an Assistant Professor and the Walker Percy Fellow.

ENGL 138 Section 001***Introduction to Creative Nonfiction*****TR 11:00-12:15****Instructor: Griest, S.****Maximum Enrollment: 18****Session:****SPRING 2016**

Put on your boots. In this class, we'll be roaming. We'll start with an exploration of our own world: our childhoods and our families; our fans and our enemies; our lovers and our friends. Our quirks, our fears, our desires. Next, we'll investigate other worlds. Like roller derbies. Bail bond agencies. Halfway houses, funeral homes, hockey games. Then we'll create new worlds by reinterpreting the ordinary as extraordinary—through graphics, lyricism, mosaics, and objects lost and found. Along the way, we'll read scintillating works that take risks both in content and in form, and then we'll strive, strive, strive to do the same. We'll write *testimonios*. Memoirs. Travelogues. Portraits. Essays galore. We'll be artists. Seekers of truth and justice. Arbiters of the dynamic Fourth Genre. We'll write words that matter.

ENGL 140 Section 001	<i>Introduction to Gay and Lesbian Culture and</i>	TR	5:00-6:16
Instructor: Weber, W.	Maximum Enrollment: 35	Session:	SPRING 2016

Introduces students to concepts in queer theory and recent sexuality studies. Topics include queer lit, AIDS, race and sexuality, representations of gays and lesbians in the media, political activism/literature.

This course is cross-listed with WMST 140.1

ENGL 141 Section 001	<i>World Literatures in English</i>	tr	3:30-4:45
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session:	SPRING 2016

This course will be a basic introduction to literatures in English from Africa, the Caribbean, South Asia, Canada, Australia, New Zealand, and other Anglophone literary traditions.

ENGL 142 Section 001	<i>Film Analysis</i>	TR	2:00-3:50
Instructor: Taylor, T.	Maximum Enrollment: 75	Session:	SPRING 2016

The goal of this course is to enable each of you to think more critically and write more powerfully by learning to analyze and critique movies more deeply and effectively. The course is titled "Re(why)nd" for three reasons. One, to study movies more closely than normal, you must do things like rewinding tape or DVD continually. Two, it's not enough to simply review a particular scene or entire film repeatedly--you must constantly seek to answer questions that emerge from careful viewing: Why does "The Godfather" begin with a long wedding scene? Why does Peter Sellers play multiple roles in "Doctor Strangelove?" Why does the "Wizard of Oz" change to color film stock? Why did the cinematographer in "Amelie" digitally add blue highlights to red scenes? Why bowling in Columbine? Three, since movies are such an enormously powerful contemporary media, we are each literally, culturally, historically, and ideologically rendered by the choices moviemakers make. Thus, it seems wiser to work to grasp movies rather than to allow them to grasp and work you. This course is discussion based, screening 28 films as well as making a short film of your own.

Todd Taylor is Norman and Dorothy Eliason Distinguished Professor. His earliest research examined scholarly writing and publication and resulted in two coedited collections: Writing and Publishing for Academic Authors (Rowman & Littlefield) and Publishing in Rhetoric and Composition (SUNY Press). His more recent work investigates how concepts of literacy are changing in response to advanced communication technologies. In 1998, Dr. Taylor coedited Literacy Theory after the Internet (Columbia University Press) with Irene Ward. He is currently working with coauthor, Janice Walker, on a second edition of The Columbia Guide to Online Style. He has been the editor of CCC Online since its launch in 1998. Dr. Taylor also edits the The CCC Bibliography of Composition and Rhetoric: 1984 to 1999, which is now available as an online, searchable database.

Students enrolling in ENGL 142-001 must also enroll in a recitation section numbered ENGL 142-601 through ENGL 142-603.

This course is cross-listed with ENGL 142H-001.

ENGL 142 Section 601	<i>Film Analysis (rec)</i>	tr	4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 25	Session:	SPRING 2016

ENGL 142 Section 602	<i>Film Analysis (rec)</i>	tr	4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 25	Session:	SPRING 2016

ENGL 142 Section 603	<i>Film Analysis (rec)</i>	tr	4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 25	Session:	SPRING 2016

ENGL 142H Section 001	<i>Film Analysis (Honors)</i>	TR	2:00-3:50
Instructor: Taylor, T.	Maximum Enrollment: 25	Session:	SPRING 2016

Honors Carolina students register online when their registration appointment begins. Other students register online beginning November 16.

Enrollment capacity increases on Nov 3 (6), Nov 5 (12), Nov 9 (18), and Nov 11 (24).

The goal of this course is to enable each of you to think more critically and write more powerfully by learning to analyze and critique movies more deeply and effectively. The course is titled "Re(why)nd" for three reasons. One, to study movies more closely than normal, you must do things like rewinding tape or DVD continually. Two, it's not enough to simply review a particular scene or entire film repeatedly--you must constantly seek to answer questions that emerge from careful viewing: Why does "The Godfather" begin with a long wedding scene? Why does Peter Sellers play multiple roles in "Doctor Strangelove?" Why does the "Wizard of Oz" change to color film stock? Why did the cinematographer in "Amelie" digitally add blue highlights to red scenes? Why bowling in Columbine? Three, since movies are such an enormously powerful contemporary media, we are each literally, culturally, historically, and ideologically rendered by the choices moviemakers make. Thus, it seems wiser to work to grasp movies rather than to allow them to grasp and work you. This course is discussion based, screening 28 films as well as making a short film of your own.

Todd Taylor is Norman and Dorothy Eliason Distinguished Professor. His earliest research examined scholarly writing and publication and resulted in two coedited collections: Writing and Publishing for Academic Authors (Rowman & Littlefield) and Publishing in Rhetoric and Composition (SUNY Press). His more recent work investigates how concepts of literacy are changing in response to advanced communication technologies. In 1998, Dr. Taylor coedited Literacy Theory after the Internet (Columbia University Press) with Irene Ward. He is currently working with coauthor, Janice Walker, on a second edition of The Columbia Guide to Online Style. He has been the editor of CCC Online since its launch in 1998. Dr. Taylor also edits the The CCC Bibliography of Composition and Rhetoric: 1984 to 1999, which is now available as an online, searchable database.

Students enrolling in ENGL 142H-001 must also enroll in recitation section ENGL 142H-601.

This course is cross-listed with ENGL 142H-001.

ENGL 142H Section 601	<i>Film Analysis (rec) (honors)</i>	tr	4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 25	Session:	SPRING 2016

ENGL 143 Section 001	<i>Film and Culture</i>	MWF	8:00-8:50
Instructor: TF JS MN	Maximum Enrollment: 35	Session:	SPRING 2016

Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, in English or a foreign language, etc.

ENGL 143 Section 003	<i>Film and Culture</i>	MWF	1:25-:2:15
Instructor: Hammer, B.	Maximum Enrollment: 35	Session:	SPRING 2016

Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, in English or a foreign language, etc.

ENGL 143 Section 004***Film and Culture*****mw 5:00-6:15****Instructor: TF JS MN****Maximum Enrollment: 35****Session:****SPRING 2016**

Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, in English or a foreign language, etc.

ENGL 143 Section 005***Film and Culture*****TR 8:00-9:15****Instructor: Larson, J.****Maximum Enrollment: 35****Session:****SPRING 2016**

"Film and Culture" examines the ways in which culture and history shape and are shaped by motion pictures. In this course, we will focus specifically on films that highlight race and racial issues. The course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies, and uses comparative methods that group related films as well as films and texts. The purpose of this strategy is for students to broaden their perspectives on film by appreciating connections between the past and the present, between established ideas and reinterpretations of those ideas, between texts and their screen adaptations, and between films and filmmakers--all the while interrogating the role that race plays in American film's history, as well as in related global cinema. By playing the familiar against the unfamiliar, this course encourages students to reexamine what is "familiar" and "normal," as well to question how the movie screen both influences and reflects audiences' views about race.

ENGL 146 Section 001***Science Fiction/Fantasy/Utopia*****MWF 12:20-1:10****Instructor: Ross, D.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course examines the birth and development of science-fiction in the nineteenth and twentieth centuries, especially as science-fiction intersects with the utopian and dystopian traditions. Texts include Edward Bellamy's *Looking Backward* (1888), H.G. Wells' *The Time Machine* (1895), E.M. Forster's "The Machine Stops" (1909), Charlotte Perkins Gilman's *Herland* (1915), Yevgeny Zamyatin's *We* (1924), Kafka's *The Trial* (1925), Huxley's *Brave New World* (1933), Olaf Stapledon's *Star Maker* (1937), Ayn Rand's *Anthem* (1938), and Ursula Le Guin's *The Dispossessed* (1974). Films include *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Solaris* (1972), *Koyaanisqatsi* (1982), and *The Lives of Others* (2006).

ENGL 146 Section 002***Science Fiction/Fantasy/Utopia*****TR 5:00-6:15****Instructor: Boyd, S.****Maximum Enrollment: 35****Session:****SPRING 2016**

Readings in and theories of science fiction, utopian and dystopian literatures, and fantasy fiction.

ENGL 147 Section 001***Mystery Fiction*****MWF 2:30-3:20****Instructor: Baker, D.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course covers a selection of classic detective fiction. We start with the first detectives, C. Auguste Dupin and Sherlock Holmes, then meet two "hardboiled" sleuths, Sam Spade and Philip Marlowe, and end with today's detectives. We will consider detectives in several media: text, film, and television.

ENGL 147 Section 002***Mystery Fiction*****Tr 2:00-3:15****Instructor: Veggian, H.****Maximum Enrollment: 35****Session:****SPRING 2016**

“Mystery Fiction” (ENGL 147) surveys the prose genre of modern mystery fiction. The course introduces students to significant literary works, movements, publishing trends, and debates that stimulated the development and popularity of 19th century mystery fiction and have carried the genre through its postmodern/contemporary iterations. Readings include works by Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Dashiell Hammett, Thomas Pynchon, Paul Auster, Walter Mosley and Michael Chabon. Students will gain proficiency in the analysis and discussion of literary works, analysis of rare books, and related critical materials. The course also offers to students an opportunity to engage topics that have recently appeared at the interface between traditional print and emergent digital media cultures. Topic areas related to the latter include the history of mystery-specific periodicals and mass-market publishing, how the visual aesthetics of the digital book have re-shaped genre fiction, how literary works circulate in a digital marketplace, and how new media afford new opportunities for digital literary scholarship (digital curation, digital research methods and digital archives).

ENGL 149 Section 001***Networked and Multimodal Composition*****TR 5:00-6:15****Instructor: STAFF****Maximum Enrollment: 20****Session:****SPRING 2016**

This class studies contemporary, networked writing spaces. The class will investigate electronic networks, linking them with literacy, creativity, and collaboration. The course also explores multimodal composing. Students will develop projects using images, audio, video, and words. Topics include the rhetoric of the Internet, online communities, and digital composition.

ENGL 150 Section 001**Introductory Seminar in Literary Studies****TR 2:00-3:15****Instructor: DeGuzman, M.****Maximum Enrollment: 22****Session:****SPRING 2016**

Seminar in literary studies considering literature in relation to film and film's visual and aural (sight and sound) components. Mexicans and Mexican Americans have figured prominently as types of criminality, victim victimizer, and evil in Anglo-American film noir culture even though some of those films complicate and question this characterization of Mexicans and Mexican Americans. One need only think of films such as Edwin L. Marin's *Nocturne* (1946), Fritz Lang's *The Secret Beyond the Door* (1948), John Farrow's *Where Danger Lives* (1950), Phil Karlson's *Kansas City Confidential* (1952), Orson Welles's *A Touch of Evil* (1958), Alfred Hitchcock's *Vertigo* (1958), or neo-noirs such as Ridley Scott's *Blade Runner* (1982), Curtis Hanson's *L. A. Confidential* (1997) based on a James Ellroy novel, and David Lynch's *Mulholland Drive* (2001). This course examines the way in which Chicana/o literature intervenes in and against U.S. film noir classic stereotypes of Mexican Americans and repurposes the conventions of U.S. film noir to its own ends. Required reading: María DeGuzmán's *Buenas Noches, American Culture: Latina/o Aesthetics of Night*, Américo Paredes's *The Shadow* (1950s/1998), Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo* (1972), Margarita Cota-Cárdenas's *Puppet* (1985, 2000), Cecile Pineda's *Face* (1985, republished in 2003), Lucha Corpi's *Eulogy for a Brown Angel* (1992), Michael Nava's *The Burning Plain* (2000), Carla Trujillo's *What Night Brings* (2003), and Manuel Muñoz's *What You See in the Dark* (2011).

WRITTEN ASSIGNMENTS:

Two 7-page papers. Double-spaced. Times 12 font, 1 inch margins.

Late papers marked down 1 full letter grade per day.

Class attendance: required for each and every class period. Attendance and participation form part of your class grade.

Final Exam

Grade distribution: First paper (30%). Second paper (40%). Class attendance & participation (10%). Final Exam (20%)

ENGL 150 Section 003**Introductory Seminar in Literary Studies****TR 12:30-1:45****Instructor: Anderson, D.****Maximum Enrollment: 22****Session:****SPRING 2016**

Sophomore English majors only. This course (or ENGL 121) is required of English majors. Introduces students to methods of literary study. Students learn to read and interpret a range of literary works, develop written and oral arguments about literature, and conduct literary research.

ENGL 202 Section 001**Introduction to Folklore (FOLK/ANTH 202)****MW 8:00-8:50****Instructor: TBA****Maximum Enrollment: 80tot****Session:****SPRING 2016**

Folklorists seek to understand how people interpret and make sense of the world. In this course we will look at diverse forms (or "genres") of folklore, including song, architecture, legend, and food. We will consider how vernacular expressive culture is learned, what it does for people, and why these processes and products persist through time and space. Students will be introduced to the discipline of Folklore's central research methodology, ethnography, and have an opportunity to practice that approach in individual and group research projects.

Students enrolling in 202-001 are also required to enroll in one recitation section numbered 202-601 through 202-604.

This course is cross-listed with FOLK 202-001 and ANTH 202-001.

ENGL 202 Section 601	<i>Introduction to Folklore (FOLK/ANTH 202)</i>	R	3:30-4:20
Instructor: TA	Maximum Enrollment: 20tot	Session:	SPRING 2016

ENGL 202 Section 602	<i>Introduction to Folklore (FOLK/ANTH 202)</i>	R	5:00-5:50
Instructor: TA	Maximum Enrollment: 20tot	Session:	SPRING 2016

ENGL 202 Section 603	<i>Introduction to Folklore (FOLK/ANTH 202)</i>	F	8:00-8:50
Instructor: TA	Maximum Enrollment: 20tot	Session:	SPRING 2016

ENGL 202 Section 604	<i>Introduction to Folklore (FOLK/ANTH 202)</i>	F	10:10-11:00
Instructor: TA	Maximum Enrollment: 20tot	Session:	SPRING 2016

ENGL 225 Section 001	<i>Shakespeare</i>	MWF	1:25-2:15
Instructor: Baker, D.	Maximum Enrollment: 35	Session:	SPRING 2016

This course covers a selection of William Shakespeare's comedies, histories, and tragedies. We will think about what these plays had to say to their original Elizabethan audiences on political, social, and philosophical questions. We will also consider how these plays can be interpreted in our own day, and how they speak to such questions now.

Required Texts: The Norton Shakespeare: Essential Plays.

Students enrolled in this section of ENGL 225 do NOT need to enroll in an associated recitation section.

ENGL 225 Section 002	<i>Shakespeare</i>	TR	11:00-12:15
Instructor: Kendall, R.	Maximum Enrollment: 35	Session:	SPRING 2016

A study of representative histories, comedies, tragedies, and romances. Our aim will be to develop strategies for close readings that pay attention to generic expectation, language, and the physical properties of the stage; at the same time, we will seek to read Shakespeare culturally, to recognize the ways these texts participate in their historical moment and in the debates over social ordering, gender, political authority, economic change, religious controversy, and encounters with foreign cultures and practices. We will praise Shakespeare without etherealizing him and explore his limitations without demeaning his achievement. Teaching methods: We will mix dialogue with soliloquy, meaning you will be encouraged to be garrulous and I will be discouraged from being too much so. Requirements: Frequent quizzes to keep you honest, a reading notebook to keep you thinking, two short papers to keep you writing, and a final examination to keep you guessing.

Texts:
The Riverside Shakespeare. Evans et al, ed. (Houghton Mifflin: 1997) ISBN: 0395754909
The Riverside Shakespeare is the text of choice, but you may substitute any other reputable anthology or single play editions

Students enrolled in this section of ENGL 225 do NOT need to enroll in an associated recitation section.

ENGL 225 Section 003	<i>Shakespeare</i>	TR 9:30-10:45
Instructor: Matchinske, M.	Maximum Enrollment: 35	Session: SPRING 2016

A survey of representative comedies, tragedies, histories, and romances by William Shakespeare.

Students enrolling in this section of ENGL 225 must also enroll in one recitation section numbered ENGL 225-601 through ENGL 225-606.

ENGL 225 Section 601	<i>Shakespeare (recitation)</i>	R 12:30-1:20
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 225 Section 602	<i>Shakespeare (recitation)</i>	R 2:00-2:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 225 Section 603	<i>Shakespeare (recitation)</i>	R 3:30-4:20
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 225 Section 604	<i>Shakespeare (recitation)</i>	R 5:00-5:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 225 Section 605	<i>Shakespeare (recitation)</i>	F 10:10-11:00
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 225 Section 606	<i>Shakespeare (recitation)</i>	F 11:15-12:05
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: spring 2016

ENGL 226 Section 001	<i>Renaissance Drama</i>	TR 11:00-12:15
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 15	Session: SPRING 2016

A survey of Renaissance drama focusing on contemporaries and successors of Shakespeare during the Elizabethan and Jacobean periods.

ENGL 228 Section 001	<i>Literature of the Later Renaissance</i>	MWF 9:05-9:55
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: SPRING 2016

Poetry and prose from the late Elizabethan years through the "century of revolution" into the Restoration period after 1660: Donne, Jonson, Bacon, Herbert, Burton, Browne, Marvell, Herrick, and others.

ENGL 230 Section 001**Milton****MWF 11:15-12:30****Instructor: Barbour, R.****Maximum Enrollment: 35****Session:****SPRING 2016**

A study of Milton's prose and poetry in the extraordinary context of 17th-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War.

ENGL 265 Section 001**Literature and Race, Literature and Ethnicity****tr 12:30-1:45****Instructor: Gwin, M.****Maximum Enrollment: 35****Session:****SPRING 2016**

Course Description: The Civil Rights Movement of the 1950s and 1960s has assumed a central place in American historical memory and, over the past half century, has motivated and inspired writers from across the country and the world. This course will focus on the poetry, fiction, memoirs, drama, and songs written in response to the terrors and triumphs of this tumultuous era and African Americans' struggles for citizenship, equality, and social justice. From James Baldwin to Eudora Welty, Langston Hughes to Lucille Clifton, Anne Moody to Alice Walker and Margaret Walker, Nina Simone and Bob Dylan to Dalek, these authors and singer-songwriters have woven a fabric of collective memory that points to our nation's ongoing civil rights struggles and, more expansively, to human rights struggles around the world. In addition, we will focus on how collective memory of the Movement is shaped by the present, how key moments of the Movement and bodies of literature were shaped by specific traumatic events, and how art and justice (or its lack thereof) are intricately connected in our own times. We will view and discuss two films.

Required Reading:

Anne Moody, *Coming of Age in Mississippi*

Myrlie Evers, *For Us, the Living*

Renee C. Romano and Leigh Raiford, eds., *The Civil Rights Movement in American History*

Jeffrey Lamar Coleman, ed., *Words of Protest, Words of Freedom*

Alice Walker, *Meridian*

James Baldwin, *Blues for Mister Charlie*

Eudora Welty, "Where Is the Voice Coming From?" (short story)

John Edgar Wideman, "Looking at Emmett Till" (essay)

Frank X Walker, *Turn Me Loose: The Unghosting of Medgar Evers*

Minrose Gwin, *The Queen of Palmyra*

Anthony Grooms, *Bombingham*

Mississippi Burning (film)

Selma (film)

ENGL 269 Section 001***Introduction to Disability Studies*****TR 3:30-4:45****Instructor: Ahuja, N.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course will introduce students to the key critical concepts, debates, and questions of practice in the emerging scholarly field of disability studies. Virtually all humans experience a significant illness or disability at some point in life; yet economic, political, social, and cultural factors complicate the medical frameworks through which societies normally address disabled bodies. Drawing on scholarship in public policy, sociology, history, psychology, anthropology, cultural studies, literature, biomedical ethics, occupational therapy, and other academic fields, students will be introduced to the moral, medical, social, minority, and ecological models of disability; explore the histories of particular disability communities; debate ethical questions concerning genetic testing, selective abortion, and disability therapies; study how social inequalities of class, race, nationality, sexuality, and gender relate to the lived experiences of the disabled; and learn from the literature and political discourse of disabled artists and activists.

ENGL 281 Section 001***Literature and Media*****MWF 1:25-2:15****Instructor: Trettien, W.****Maximum Enrollment: 20****Session:****SPRING 2016**

Under a shroud of secrecy, a young genius builds a machine that has the potential to forever change the way people communicate. Seeing a business opportunity, his friend, a money-savvy visionary, finances the project. Together, they introduce the world to this revolutionary new technology. The partnership goes sour, though, as the inventor finds himself marginalized within his own company. He leaves the industry. Continuing to exploit his idea, his businessman friend thrives, eventually becoming a divisive icon of the cultural changes that this machine catalyzed.

No, this isn't the story of Steve Wozniak and Steve Jobs. It's the story of Johannes Gutenberg and his financier Johann Fust. Together, Gutenberg and Fust sparked an information revolution by bringing to fifteenth-century Europe the printing press, a brand new communications technology that enabled for the first time the rapid reproduction and mass dissemination of ideas. As with the digital revolution of our own time, the information revolution of the Renaissance (1500-1700) radically transformed how people read, write, and related to each other.

In this class, we will immerse ourselves within this dramatic, transitional moment in history. We will visit a letterpress shop, where movable type is still used to print texts, and make our own woodcuts; we will embroider prints, write with quill pens, and perform hands-on research with rare, 500-year-old books. As we work directly with Renaissance-era writing technologies, we will also read a variety of literary texts in their original form, exploring the innovative ways in which early modern authors experimented with the "new media" of their day. As we will see, reading literature in dialogue with technology changes how we understand the canon, transforming our interpretation of familiar works by Shakespeare and Milton while making unfamiliar works, especially by women and other marginalized groups, newly legible. At the end of the class, we will turn to the relationship between literature and digital media today, comparing and contrasting past and present moments of technological upheaval.

Assignments include regular blogging, one in-class presentation, and an open-ended final project.

ENGL 283 Section 001***Life Writing*****MW 4:40-5:55****Instructor: Gutierrez, M.****Maximum Enrollment: 20****Session:****SPRING 2016**

Exploration of different forms of life writing such as memoir, travel writing, and autoethnography. Readings will include essays and memoirs from selected contemporary authors. Students will write 1-2 short pieces per week, along with four substantial creative essays.

ENGL 304 Section 001***Advanced Expository Writing in Business*****TR 12:30-1:45****Instructor: Irons, S.****Maximum Enrollment: 20****Session:****SPRING 2016**

English 304 provides advanced practice with business and profession communication, including both written and oral discourse. The course will focus on rhetorical strategies, style, genre, format, research, citation, and presentations. In addition, it will help students to explore and apply current best practices in business communication.

ENGL 314 Section 001***History of the English Language*****MWF 10:10-11:00****Instructor: Eble, C.****Maximum Enrollment: 35****Session:****SPRING 2016**

English 314 explores internal language change and variation in relation to changing cultural and social contexts and historic events that influenced the English language, particularly in its vocabulary. Included also are the two most important systematic changes in sound (Grimm's Law from the second millennium BCE and the Great Vowel Shift from the late Medieval period) as well as change in major grammatical structures like inflections, the auxiliary verb system, and the formation of negatives and questions. Another important consideration is the rise and fall in the power and prestige of dialects and how a dialect becomes the basis of the standard language. One of the aims of the course is to give students a comfortable familiarity with using dictionaries to extract and interpret several different kinds of information about English. Students learn how to use *The American Heritage Dictionary of the English Language* for the purpose of tracing current vocabulary to its Proto-Indo-European roots and for understanding when, how, and why English has incorporated cognate forms from other Indo-European languages like Norse, French, and Italian. For the development of English vocabulary since the Old English period, students learn to use the *Oxford English Dictionary*.

The course proceeds chronologically, beginning with the Proto-Indo-European mother tongue and a survey of the major branches that have developed from it. It then examines the linguistic features that all Germanic languages have in common. For the three periods of attested English (Old, Middle, and Modern) selected specimens of the language are examined for features of pronunciation, vocabulary, and sentence structure. Students must read aloud the first eighteen lines of Chaucer's *Canterbury Tales* with conventional Middle English pronunciation. For all documented periods of the English language, the overwhelmingly important function and influence of Latin is discussed.

English 314 requires the memorization of numerous historic and linguistic facts. Therefore, twelve to fourteen ten-minute, objective quizzes are part of the cumulative learning process. Two tests and a final examination require students to draw generalizations from specimens of language on the one hand and to offer supporting evidence for generalizations on the other. Writing two five-page essays gives students the opportunity to demonstrate their understanding of the process of etymology and to further explore topics covered superficially in class.

The textbook is David Crystal, *The Cambridge Encyclopedia of the English Language*, 2nd ed., 2003, available in paperback. A Sakai site for the course contains many documents to supplement the material in the textbook. The course requires no additional reading, though students are encouraged to view on their own documentary films on the English language available on the web and listed on the Sakai site.

ENGL 314 fulfills the **Historical Approach** and the **World before 1750 Connection**.

ENGL 315 Section 001***English in the U.S.A.*****MWF 1:25-2:15****Instructor: Eble, C.****Maximum Enrollment: 35****Session:****SPRING 2016**

English 315 is an introductory course addressing sociolinguistic topics. In Spring 2016, the course will focus on four broad topics: American Dictionaries and Notions of Correctness; Regional and Social Dialects; American Slang; and American English on the Internet. Reading assignments will be two textbooks (*Talking Tar Heel* by Walt Wolfram and Jeffrey Reaser and *The Life of Slang* by Julie Coleman) and short readings posted on Sakai. Although English 315 overlaps slightly with English 313 and English 314, the course emphasizes much less the mastery of details of the language itself in favor of understanding and discussing the social dimensions of language use. Daily preparation for class throughout the semester will be assessed by a combination of short quizzes and one-page essays, about once a week. In addition to one mid-term test and a final examination, students will submit two 1,000-word essays, corresponding to two of the four units. One of the essays will require original primary research. Students will also be responsible for leading class discussion either singly or in groups (depending on enrollment). Attendance and participation in class discussion are required. English 315 is a "research exposure course" and may possibly be used to meet a requirement of the Carolina Research Scholars Program. This course also fulfills the US Diversity requirement.

ENGL 317 Section 001***Networked Composition*****MWF 2:30-3:20****Instructor: Rivard, C.****Maximum Enrollment: 20****Session:****SPRING 2016**

This class explores writing in contemporary networked composing spaces. The course focuses on developing writing projects that study and participate in online social networks. Topics include the rhetoric of the Internet; collaboration online; information ethics; amateur content creation; networks and social interaction; networks and literacy; and remix composition.

ENGL 319 Section 001***Introduction to Medieval English Literature,*****MWF 1:25-2:15****Instructor: O'Neill, P.****Maximum Enrollment: 35****Session:****SPRING 2016**

An introduction to English literature from the eighth to the 15th century, focusing on the primary works of Old English and Middle English literature.

ENGL 320 Section 001***Chaucer*****TR 12:30-1:45****Instructor: Leinbaugh, T.****Maximum Enrollment: 35****Session:****SPRING 2016**

An introduction to Chaucer's major poetry: Troilus and Criseyde, the "dream" poems (e.g., Parliament of Fowls) and The Canterbury Tales.

ENGL 331 Section 001**18th-Century Literature****MWF 12:20-1:10****Instructor: Reinert, T.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course surveys British literature from the Restoration period (beginning in 1660) to the end of the 18th century. The focus is primarily on works of poetry and non-fiction prose; authors include Dryden, Behn, Addison, Shaftesbury, Mandeville, Pope, Swift, Hume, Gray, Collins, Johnson, Goldsmith, and Cowper. The course defines different literary phases in this period--in particular, the Restoration era, the neo-classical era at the beginning of the 18th century, and the mid-century's age of sentimentalism--and defines leading characteristics of each of these phases. Along the way, the course surveys important philosophical debates, historical events, and social conflicts of the time.

ENGL 333 Section 001**18th-Century Fiction****mwf 1:25-2:15****Instructor: Rosenthal, J.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course offers an introduction to the origins and development of the English novel in the eighteenth century. We will read a range of novels representative of the period, including criminal, domestic, comic, sentimental, and Gothic novels. By doing so, we will be able to explore the characteristic forms, themes, and plots of the eighteenth-century novel, as well as the cultural and historical contexts out of which this popular new genre emerged. Texts will include Daniel Defoe's *Moll Flanders*, Samuel Richardson's *Pamela*, Henry Fielding's *Shamela*, Frances Burney's *Evelina*, Horace Walpole's *The Castle of Otranto*, and Jane Austen's *Northanger Abbey*.

ENGL 337H Section 001**The Romantic Revolution in the Arts****M 3:35-6:25****Instructor: Viscomi, J.****Maximum Enrollment: 24****Session:****SPRING 2016****H337 The Romantic Revolution in the Arts****COURSE DESCRIPTION:**

This interdisciplinary course examines the technical and aesthetic revolutions in the fine arts of the English Romantic Period. It will discuss productions, experiments, and aesthetic theories of William Wordsworth, S. T. Coleridge, J. M. W. Turner, and William Blake, focusing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's new ideas about nature, the sublime, picturesque travel, genius, originality, and social role of the artist. There will be a studio workshop in drawing landscapes in pen and ink according to 18th-century techniques and formulae and a workshop in printing facsimile plates from Blake's *Songs of Innocence and of Experience*. Knowledge of printmaking and painting is not required.

Requirements: two take-home essay exams and final exam.

Texts: Online Course packet of essays, poems, prints, and 18th and 19th centuries' treatises on art. William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3

ENGL 338 Section 001***19th-Century British Novel*****TR 2:00-3:15****Instructor: Taylor, B.****Maximum Enrollment: 35****Session:****SPRING 2016**

Important novelists in the tradition, from Austen to Wilde.

ENGL 340 Section 001***Studies in Jane Austen*****TR 8:00-9:15****Instructor: Thompson, J.****Maximum Enrollment: 35****Session:****SPRING 2016**

In Studies in Jane Austen this semester we will read her 6 novels from Sense and Sensibility (1811) through Pride and Prejudice (1814) up to Persuasion (1819). We will also explore the novels' afterlife through the recent and endless array of films, video, and textual continuations and adaptations. For a final project you may elect to write an analysis of one of the novels or films, compose a new chapter for one of her novels, or make a film in imitation of one of her scenes.

ENGL 343 Section 001***American Literature before 1860*****TR 8:00-9:15****Instructor: Gura, P.****Maximum Enrollment: 35****Session:****SPRING 2016**

A wide-ranging introduction to the literature, broadly defined, of pre-Civil War America. In addition to such well-known authors as Emerson, Hawthorne, and Melville, we will hear many other voices from the period of settlement through 1860 that helped to shape American discourse. While we will concern ourselves primarily with why certain authors and works are representative of different points in American history, we will not lose sight of the fact that some texts seem to rise above the historical moment to be considered masterpieces of the written language. An important course for the well-rounded English major as well as for those who think that they might specialize in American literature.

Requirements: Two in-class exams and a final. One 10-12 page paper on an assigned topic (students will have choice of several possibilities). Regular attendance is expected.

ENGL 345 Section 001***American Literature, 1900–2000*****MWF 12:20-1:35****Instructor: Avilez, G.****Maximum Enrollment: 35****Session:****SPRING 2016**

Instructors choose authors or topics from the period 1900 to 2000. The course may be organized chronologically or thematically but is not intended as a survey.

ENGL 345 Section 002***American Literature, 1900–2000*****MWF 1:25-2:15****Instructor: Coleman, J.****Maximum Enrollment: 35****Session:****SPRING 2016**

Instructors choose authors or topics from the period 1900 to 2000. The course may be organized chronologically or thematically but is not intended as a survey.

ENGL 347 Section 001***The American Novel*****TR 8:00-9:15****Instructor: Dore, F.****Maximum Enrollment: 35****Session:****SPRING 2016**

From Humbert Humbert's quest for the aesthetic in *Lolita* to Oedipa Mass's obsessive literary study in *The Crying of Lot 49*, postwar authors frequently employ the allegory of the road trip. The Federal Aid Highway Act of 1956 provided 25 billion dollars to create 41,000 miles of interstate highways over the next twenty years. With Jack Kerouac's *On the Road* as our template, we will discuss the contemporary problem it famously encapsulated when it was published in 1957: what happens to literary meaning in an age of unprecedented mobility? In the early 1960s the cultural critic Marshall McLuhan argued that highways and technology were shrinking space by decreasing the amount of time between points on the globe. In such an environment, postwar critics suggested, both poetry and the novel were becoming outmoded as film and popular music came to dominate. This course examines the contemporary American novel in this context. Should we understand the postwar American novel as comprising a "literature of exhaustion," to use John Barth's term? Do Flannery O'Connor's novel-like short stories exhibit a need for brevity in the postwar world that novels cannot fit? Does the contemporary novel's obsession with rock and roll—in writing by John Jeremiah Sullivan, Jonathan Lethem, and Jennifer Egan, to name a few—indicate that the novel has at last caved in, has become a zombie form? A central question focusing our discussions will be the prevalent assumption emerging in these years that both author and novel are dead. How might we understand this wildly influential idea in historical terms? Does the author "die" along with the novel? Finally, is the postmodern assumption that the author should be understood as "dead" refuted or affirmed in the contemporary period?

ENGL 347 Section 002***The American Novel*****TR 9:30-10:45****Instructor: Gura, P.****Maximum Enrollment: 35****Session:****SPRING 2016**

This course introduces you to the variety of American fiction, from the late eighteenth through the early twentieth century. Beginning with one of the earliest American novels, Charles Brockden Brown's gothic fiction, *Wieland* (1798), we move on to Hawthorne's profound examination of guilt and redemption, *The Blithedale Romance* (1850); Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), instrumental in galvanizing opposition to slavery; and *Moby-Dick* (1851), Melville's masterpiece considered by some the great American novel. We then turn to Realist fiction and *The Damnation of Theron Ware* (1896), Harold Frederic's scathing portrait of a fallen minister, and end with William Faulkner's modernist experiment, *Light in August* (1932).

ENGL 355 Section 001***The British Novel from 1870 to WWII*****TR 12:30-1:45****Instructor: Stern, K.****Maximum Enrollment: 35****Session:****SPRING 2016**

Students will read novels in English, including Joyce, Woolf, and Proust, to explore how writers from across cultures created new strategies to represent the late 19th and 20th century worlds of imperialism, science, and experiment.

ENGL 356 Section 001***British and American Fiction Since WWII*****MW 3:35-4:50****Instructor: Cooper, P.****Maximum Enrollment: 35****Session:****SPRING 2016**

Course studies contemporary British and American fiction through representative works. Intellectual and aesthetic, historical and cultural emphases. May include works from the Anglophone diaspora.

ENGL 364 Section 001	<i>Introduction to Latina/o Studies</i>	TR 5:00-6:15
Instructor: Halperin, L.	Maximum Enrollment: 35	Session: SPRING 2016

This intersectional discussion course introduces students to the transdisciplinary field of Latina/o Studies, a field that generally combines the humanities and social sciences. Given this transdisciplinarity, the course contents will draw from histories, memoirs, theoretical essays, fiction, films and documentaries, music, and media. The course will begin by contextualizing the historical experiences of different Latina/o groups, including Chicanas/os, Puerto Ricans, Dominican Americans, and Cuban Americans. It will then investigate what it means to be Latina/o in the United States, critically examining the formation of, and differentiation between, group labels like "Latina/o" and "Hispanic." Subsequently, it will explore the racial heterogeneity of Latinas/os. It will conclude by focusing on Latina/o migration and labor.

ENGL 368 Section 001	<i>African American Literature, 1930–1970</i>	MWF 11:15-12:05
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: SPRING 2016

Survey of writers and literary and cultural traditions from 1930 to 1970.

ENGL 369 Section 001	<i>African American Lit. 1970 to the Present</i>	MW 5:00-6:15
Instructor: Fisher, R.	Maximum Enrollment: 35	Session: SPRING 2016

Survey of writers and literary and cultural traditions from 1970 to the present.

ENGL 373 Section 001	<i>Southern American Literature</i>	TR 3:30-4:45
Instructor: Irons, S.	Maximum Enrollment: 35	Session: SPRING 2016

English 373 introduces you to the literature of the American South, moving chronologically from the pre-colonial period to the twenty-first century. We will address the following tasks, all tightly interrelated:

- < Examine how southern literature has both reflected and shaped southern culture over the years (and whose southern culture?)
- < Explore the myths of the South that its literature has created, championed, challenged, and debunked
- < Examine issues of race, class, and gender within the literature
- < Observe the changing narratives created about southern literature during the years
- < Explore how literary works shape contemporary racial and regional identities
- < Explore the ongoing question: "What is southern literature and why do we study it?"
- < Explore the evolving concept of "The Global South"

The format of the class will be some lecture, small group work, large group discussion, and presentations. Written work will include short assignments and a major paper.

ENGL 374 Section 001***Southern Women Writers (WMST 374)*****TR 3:30-4:45****Instructor: Gwin, M.****Maximum Enrollment: 35****Session:****SPRING 2016**

In this course we will be reading the fiction, memoirs, and poetry of contemporary women writers from the U.S. South, especially from North Carolina. We will consider how space and place are configured and experienced in their works and how these texts shape and reshape questions of history, identity, and location. Our readings will link these larger questions to more specific ones about southern women's writings, especially concerning the relations of "home" and region, place and displacement, social relations and historical interventions, identity and imagination. In terms of genre, we will focus particularly on the craft of the short story.

ENGL 380 Section 001***Film History*****MWF 12:20-1:10****Instructor: Warner, R.****Maximum Enrollment: 30****Session:****SPRING 2016**

This course will focus on "New Hollywood" cinema of the 1970s. We will investigate one of the most adventurous and important decades in American film history, when formal experimentation went hand in hand with an intensity of political consciousness not equaled before or since. We will explore how films of this period reflect and respond to the social unrest surrounding the Watergate scandal; political assassinations; the diverted revolutionary hopes of the '60s; and the war in Vietnam. We will consider the ways in which these films critique and reshape traditional genres, from the Western and war film to the musical and detective film. We will look at the rise of the new blockbuster as it drastically changed Hollywood's production environment. And we will study the extraordinary innovations of several major filmmakers including Scorsese, Kubrick, Spielberg, Coppola, Malick, Altman, Nichols, and Cassavetes among others. Films likely to be screened include: *The Graduate*, *Days of Heaven*, *The Parallax View*, *Chinatown*, *Killer of Sheep*, *Five Easy Pieces*, *The Long Goodbye*, *Taxi Driver*, *Network*, *Woman Under the Influence*, *Apocalypse Now*, *McCabe & Mrs. Miller*, *The Conversation*, and *The Shining*.

*This course satisfies the Visual and Performing Arts (VP) general education requirement.

ENGL 386 Section 001***Gender, Sexuality, and the South Asian Diaspora*****TR 2:00-3:15****Instructor: Ahuja, N.****Maximum Enrollment: 35****Session:****SPRING 2016**

Comprising the countries of India, Nepal, Sri Lanka, Bangladesh, Afghanistan, Pakistan, Bhutan, and Maldives, the region known as South Asia has a long history of global migration that has transformed the histories and cultures of four continents. Focusing on films, music, and literature representing people of South Asian descent living outside of the region, we will examine how conceptions regarding family, women's roles, homosexuality, dress, consumer practices, and forms of intimacy are central to the construction of South Asian diasporic identities. We will also consider how gender and sexuality are connected to questions of religion, race, caste, violence, and nationalism in the diaspora. While we will discuss South Asian communities around the world, we will focus mainly on the U.S., the Caribbean, East and South Africa, and Britain. We will also consider how Indian popular culture has represented South Asians living abroad in recent years, as well as the effects of the post-911 wars on the region and the diaspora.

The first North American novel (published in 1769) came from Canada and has been followed by much fine writing, including by the winner of the Nobel Prize for Literature in 2013, Alice Munro. Canada is a mature democracy that made a significant part in winning both World Wars and subsequently serving in United Nations Peace-keeping missions; its 2015 election campaign (for the prescribed 11 weeks) saw the Liberal Party end a decade of the Conservatives in office. The Canadian poetry and prose in English to be studied will include an anthology or CoursePack; Lives of Girls and Women by Alice Munro; The Stone Angel by Margaret Laurence; Fifth Business by Robertson Davies; Lady Oracle by Margaret Atwood.

Informed discussion in class is expected; there will be quizzes on assigned readings ; two papers; a midterm exam and a cumulative final exam.

ENGL Section 001

Popular Forms of Children's Literature

tr 11:00-12:15

Instructor: Langbauer, L.

Maximum Enrollment: 24

Session:

SPRING 2016

ENGL 390 is being used as a place holder course until a new research course, ENGL 295 (meeting EE credit) is added to the course inventory. Students enrolling in this section will be transferred from ENGL 390 and automatically enrolled in ENGL 295 when the new course becomes available.

EE Research Class: "Popular Forms of Children's Literature"

Laurie Langbauer, Department of English and Comparative Literature

Emily Kader and Rachel Reynolds, Wilson Library

ENGL 295 is an EE course that foregrounds students' original research. We will explore the ways that literature generally encountered by children reflects their eras' understandings of childhood. With the support of your professor and special collections librarians, you will choose among popular children's texts held in our own world-class UNC Libraries' Special Collections. You will decide what details, contexts, and meanings of your texts to research and analyze. Our work will culminate in a bricks-and-mortar exhibition in the Saltarelli Room of Wilson Library at the end of the term. Our expectation is that you will encourage your family, friends, and teachers to attend its opening (the opening reception of the last exhibition growing out of an English department course drew over two hundred people).

We will take our texts from the following categories (richly represented in Wilson Special Collections): Jack tales, chapbooks, comic books, illustrated religious texts, Aesop's fables and myths, fairy tales, nursery rhymes, educational books, text books, copybooks, gift or commonplace books, game books, children's magazines, and dime novels.

Our research will engage questions such as: What do popular texts tell us about social history? literary form and convention? changing assumptions about childhood? How might we work to ground and distinguish childhood specifically: in terms of gender? race? region? etc. Which children got to have what kind of childhood? How do popular materials reflect cultural assumptions and also question them? Though these categories organized children's material from the eighteenth century on, what forces went into making some more popular than others at different periods—what do fads tell us? Particular research questions might include: *what was the business of childhood?* What can we learn about publishing houses, game manufacturers, the machinery of illustration, and the shops that circulated our material? *What were the reigning philosophies of education?* What can we learn about the specific schools and libraries that acquired these materials? *What ideas of leisure were current at different times?* Was leisure available to everyone?

Students in similar EE courses in the past have appreciated the opportunity of participatory and experiential—hands on—learning. They cite the immediate relevance they feel comes from having their pioneering research shape the direction and outcome of the class; they evaluate such experiences as among the highlights of their UNC careers. Our particular class is a unique opportunity to work in UNC libraries, to produce something tangible, and to see the importance of your research through direct communication with an audience. This will be your only chance to enroll in this version of this course; its focus on children culminating in a real exhibition will not be repeated.

Seminar method: interpretive discussion and original work in the archives . Reading and class discussion of assigned

ENGL 402 Section 001

Investigations in Academic Writing

TR 3:30-4:45

Instructor: Taylor, G.

Maximum Enrollment: 20

Session:

SPRING 2016

This course considers learning to write from three vantage points: personal, social, and contextual. Emphasis on theory, reflective practice, and pedagogy for peer tutoring.

Restricted to Freshmen, Sophomores, and Juniors. Seniors may enroll by permission of instructor.

ENGL 436 Section 001	<i>Contemporary Approaches to 18th-Century</i>	MWF 11:15-12:05
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: SPRING 2016

This course offers an introduction to transatlantic literature of the long eighteenth century. The eighteenth-century Atlantic world was characterized by the movement of people, commodities, and ideas between the societies of Europe, the Americas, and Africa. We will read a variety of literary texts, including travel narratives, slave narratives, novels, and poems, that represent the movement of people across and around the Atlantic basin and the cultural, ideological, and economic exchange that occurred as a result. Paying close attention to the genres and rhetorical strategies employed by writers, we will explore the role of literature in shaping ideas about race, slavery, religion, revolution, and gender and sexuality. We will also consider how the concept of transatlanticism challenges a nation-based approach to understandings of community and identity and to the study of literature. Texts will include Mary Rowlandson's *The Sovereignty and Goodness of God*, Aphra Behn's *Oroonoko*, Daniel Defoe's *Moll Flanders*, Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano*, and Leonora Sansay's *Secret History; or, The Horrors of St. Domingo*.

ENGL 437 Section 001	<i>Chief British Romantic Writers</i>	TR 9:30-10:45
Instructor: Viscomi, J.	Maximum Enrollment: 35	Session: SPRING 2016

CHIEF BRITISH ROMANTIC WRITERS
 Survey of works by William Blake, William Wordsworth, S. T. Coleridge, Lord Byron, Percy and Mary Shelley, John Keats, and others.

TEXTS: *Norton Anthology of English Literature: Romantic Period*. Vol D. 9th Ed.. NY: Norton and Company, Inc. 2012.
 Shelley, Mary. *Frankenstein, or The Modern Prometheus*. Ed. Maurice Hindle. New York: Viking Penguin Inc., 1992.
 Trimmer, Joseph. *A Guide to MLA Documentation*, seventh edition. Boston: Houghton Mifflin Company, 2004
Requirements: midterm and final exams and two papers.

ENGL 445 Section 001	<i>American Literature, 1900-2000--Contemporary</i>	MWF 1:25-2:15
Instructor: Kim, H.	Maximum Enrollment: 35	Session: SPRING 2016

This course will focus on a few key American authors of the mid-twentieth century, whose internationally renowned public personas, styles, and regional foci continue to influence American literature. Authors may include William Faulkner, John Steinbeck, Ernest Hemingway, and selected others, such as Ralph Ellison and Pearl Buck. Students will have the opportunity to help select course texts and to conduct independent creative and research projects.

ENGL 462H Section 001***Contemporary Poetry and Theory*****TR 11:00-12:15****Instructor: Salvaggio, R.****Maximum Enrollment: 35****Session:****SPRING 2016**

In our Honors course on Poetry and Ecology, we will turn our attention not so much to “nature poetry,” but to the ways in which poetic language is infused with matter from the natural, organic, phenomenal world—in its images and metaphors, in its sounds and pulsing rhythms. In turn, we will attend to how the phenomenal world emerges in poetic language—and to what ends. In some poetry, landscape is a deep resource for memory; in other poems, rivers become diasporic pathways and conduits of thought, a buzzing fly informs and transforms the experience of death, a mosquito’s buzz sounds like the undercurrent of the world. Can poetry, so infused with such natural forms and living things, help us come to terms with their exploitation and loss in our own moment of planetary crisis and species extinction? In turn, might our exploitive economies intensify our encounter with poetry, ignite and enliven its work in an age of global warming? We will read a wide selection of poems from anthologies and single-authored books, and will aim to generate our own conceptual maps of poetry that show its rich material groundings, and what they portend.

ENGL 472 Section 001***African American Literature-Contemporary Issues* MW 3:35-4:50****Instructor: Fisher, R.****Maximum Enrollment: 35****Session:****SPRING 2016**

Study of particular aspects of African American literature, such as the work of a major writer or group of writers, an important theme, a key tradition, or a literary period.

ENGL 611 Section 001***Narrative, Lit, & Med: Adv Interdisc. Sem.*****MW 2:30-3:45****Instructor: Danielewicz, J.****Maximum Enrollment: 20****Session:****SPRING 2016**

Sociologist Arthur Frank asserts that "whether ill people want to tell stories or not, illness calls for stories." This seminar explores narrative approaches to suffering, healing, and medicine's roles in these processes. Students learn literary and anthropological approaches to examine medically themed works from a range of genres.

This semester's theme is "Liking and Disliking British Women Writers, 1790-1850." Our reading list includes some of the best-loved authors in British literature—Jane Austen, Mary Shelley, and Charlotte Brontë—as well as women contemporaries dismissed as "hideous," too pious, too disorganized, too coarse. Our research will start with our own readerly experience: what prompts us to like an author, to dislike an author, or to love and hate by turns? Each student will articulate her or his own working aesthetics. How much do we value originality, a page-turning plot, shared religious or political commitments, or a heroine whose lot seems to reflect our own? How do our assumptions jive (or not) with those of these women's first generation of readers? To state the same project more theoretically: Romantic poet William Wordsworth asserted that "every great and original writer . . . must himself create the taste by which he is to be relished." To what extent have Romantic-period women writers participated in this re-creation of public taste? While Wollstonecraft, Austen, Mary Shelley, and the Brontës have been well-liked, there is less consensus in liking their lesser-known colleagues. We will devote ourselves to assessing these uneven developments.

Requirements: Close-reading skills, candor, and the ability amicably to disagree with others. Previous study of the canonical male poets (Blake, Wordsworth, Coleridge, Byron, P. B. Shelley, and Keats) is desirable but not necessary. Robust, thoughtful class participation is expected.

Texts:

The Norton Anthology of English Literature, Vol. D., The Romantic Period.

Jane Austen, *Mansfield Park*.

Charlotte Brontë, *Jane Eyre*.

Anne Brontë, *The Tenant of Wildfell Hall*.

Mary Shelley, *Frankenstein*.

Mary Shelley, *Valperga*.

Assignments: Your semester-long research project will be disseminated in several forms:

- 1) a research paper, 15-20 pages (40% of your grade);
- 2) a ten-minute oral presentation for the class (20% of your grade); and
- 3) an exhibition label explaining a Regency-era book (20% of your grade), which you may submit to the 2016 Jane Austen Summer Program.

There will also be a three-hour final examination (20% of your grade).

About the instructor: Jeanne Moskal specializes in the British Romantic Period, in travel writing, and in religion and literature. She is an award-winning teacher and academic mentor.

ENGL 660 Section 001	<i>War in Shakespeare's Plays (xlist PWAD 660)</i>	TR	9:30-10:45
Instructor: Armitage, C.	Maximum Enrollment: 35	Session:	SPRING 2016

This course examines the causes, conduct, and results of wars as depicted in about 18 of Shakespeare's plays. They include all his Roman histories, most of his English histories, all his major tragedies, even some of his comedies, e.g. All's Well That Ends Well. My methodology will differ from the traditional one used in courses about Shakespeare, e.g. for Hamlet, my focus will not be his problems with his father's ghost, his uncle, his mother, his girlfriend, but the pending invasion of Denmark by Fortinbras of Norway, its getting diverted to attack the Poles instead, Hamlet's great soliloquy on the madness of slaughter to win a worthless bit of land--events which are the macrocosmic frame of the play. Another feature will be the relating of such aspects of the plays to their historical context, e.g. what Henry V's victory at Agincourt meant in human terms.

Requirements: Quizzes on assigned readings, several short papers for undergrads, longer for graduate students. Midterm and final exams.

The textbook is The Complete Works of Shakespeare edited by David Bevington, now in its 7th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library, or some electronic device.

NOTE: This course is cross-listed with PWAD 660-001.

ENGL 666 Section 001	<i>Queer Latina/o Photography and Literature (xlist WMST</i>	TR	11:00-12:15
Instructor: DeGuzman, M.	Maximum Enrollment: 35	Session:	SPRING 2016

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography that simultaneously question (or "queer") certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

This course is cross-listed with WMST 666.

ENGL 676 Section 001	<i>Digital Editing and Curation</i>	W	6:00-8:50
Instructor: Trettien, W.	Maximum Enrollment: 20	Session:	SPRING 2016

Students will investigate theories and practices of remediating literary documents in digital environments. Students will learn basic bibliography, explore histories of textual editing, research major humanities projects, examine trends and toolsets related to developing scholarly digital materials, and collaborate with one another and with campus entities to develop an online digital humanities project.

ENGL 690 is being used as a place holder course until a new research course, ENGL 695 (meeting EE credit) is added to the course inventory. Students enrolling in this section will be transferred from ENGL 690 and automatically enrolled in ENGL 695 when the new course becomes available.

ENGL 690 | Special Topics: Intensive Research in Health and Humanities (3). Prerequisite, ENGL 268 and/or permission of the instructor. Overall 3.0 GPA required. Lab-based introduction to interdisciplinary research methods. Includes participation on faculty-directed research teams and development of new, student-generated projects. Requirements: keeping a laboratory notebook, developing individualized research questions, writing and submitting a grant proposal for funding, one short essay. Repeatable for six credit hours.

Key elements of the course:

- < There will be a reasonable number of carefully selected readings on methods and pertinent topics: ENGL 690 is meant, however, to be a hands-on research course, not a heavy reading/literature course. Keeping a lab notebook will be the core ongoing assignment.
- < Students will be invited to a standing lab team lunchtime lab meeting (time TBA depending on schedules)
- < There will be presentations by visiting researchers from other departments and divisions, e.g. Public Health, Health Behavior and Health Education, the School of Medicine, Anthropology.
- < For one assignment, students will collaborate with students in occupational science on a Mellon-funded HHIVE study on Aging and Falls
- < Students will work in teams or individually to develop their own research proposal and apply for a SURF (summer undergraduate research fund) grant — though there will be no requirement that the student take the grant if they have other plans for summer 2016.